

## MOSES'

CHILD'S  
GIBB \$10.00

White enamel, brass trimmed, 2 ft. 6 in. wide, 4 ft. 6 in. long. Drop sides (unusually high). Brass rod at foot and head. Finest quality woven wire spring at bottom—only needs a light pad as mattress. \$20 is the usual price—but while this lot lasts the cost to you is \$10.

Of course you know we are the only local dealers of the finest enamel and brass beds that have the woven wire spring attached, and that are sold with any guarantee as to durability and wear of spring.

**W. B. MOSES AND SONS,**  
F and 11th Streets.  
Storage Warehouse, 221 St. near M.

## JUST HELP YOURSELF!

If there is a solitary thing that you need to make home more comfortable—come right up here and get it. We've got six floors full of just as fine Furniture and Carpets as are made in this country. Get anything you want—

## You Needn't Pay For It

All at once—let us have a little money once a week or once a month—there isn't a note to sign over a penny of interest to pay. There's a price marked in plain figures on every article in our house—and it doesn't stir a pang whether you pay cash—or prefer easy payments—because the price is as low as you can find in any cash house in Washington.

We make and lay all Carpets free of cost. No charge for waste in matching figures.

Flush or Haircloth Parlor Suite—choice—\$22.50.  
Solid Oak Bed Room Suite, \$15.  
Solid Oak Dining Room Suite, \$20.  
Solid Oak Parlor Suite, \$25.  
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Solid Oak Dining Room Suite, \$20.  
Solid Oak Parlor Suite, \$25.  
Solid Oak Bed Room Suite, \$15.  
Solid Oak Dining Room Suite, \$20.  
Solid Oak Parlor Suite, \$25.

## GROCERIES

**MAMMOTH CREDIT HOUSE,**  
\$19, \$21, \$23 7th St. N. W.,  
Between H and I Streets.

**DIED.**  
HOLAHAN—WILLIAM HOLAHAN, at 3 a. m., at his late residence, No. 19 1/2 street northwest, March 3, 1895, at 83 years of age.  
Funeral from his late residence, No. 19 1/2 street northwest, at 10 o'clock, Monday, March 4, at 830 a. m.  
Burial in Lincoln Park cemetery, at 10 o'clock, Monday, March 4, at 830 a. m.  
CLARK—CATHARINE A., wife of the late George A. Clark, died at her late residence, No. 28 Second street northwest, at 10 o'clock, Sunday, March 3, 1895, at 72 years of age.  
Funeral from her late residence, No. 28 Second street northwest, at 10 o'clock, Monday, March 4, at 830 a. m.  
Burial in Lincoln Park cemetery, at 10 o'clock, Monday, March 4, at 830 a. m.  
MILLER—At her late residence, 424 Massachusetts avenue northwest, M. KAYE MILLER, aged fifty-eight years five months and sixteen days.  
Funeral at Georgetown, Pa.

**UNDERTAKERS.**  
NICHOLS & CO.,  
Undertakers and Embalmers,  
Funeral home and office, 1000 10th St. N. W.,  
Phone 1000.  
J. WILLIAM LEE, UNDERTAKER,  
Funeral home and office, 1000 10th St. N. W.,  
Phone 1000.

She Was Always Self-sacrificing.  
The life work of Farmer Millip's wife was done. Like a head of wheat fully ripe she was about to be gathered in by the grim grim reaper. "Oh, dear," she said, in a hoarse voice, as the end drew near peacefully and painlessly, "you have been a good husband to me."  
"I have tried to be, Lucindy," replied Farmer Millip.  
"You have lived yourself out to make things easy and comfortable for me."  
"I have always tried to do my best, Lucindy."  
"Oh, dear," she went on, "we've lived together fifty-five years, ain't we?"  
"We have,"  
"And ever since we were married you've eat all the bread crusts, haven't you?"  
"I don't deny it, Lucindy, I have."  
"You've eat the bread crusts for fifty years, so I wouldn't have to eat 'em, ha'n't you, Oh, dear!"  
"I don't deny it, Lucindy."  
"Oh, dear," said Farmer Millip's wife after a pause, "it was very kind of you. And now you won't mind my telling you one thing, will you?"  
"No, What is it, Lucindy?"  
"Oh, dear!"—and there was a world of self-abnegation in her voice—"I always was fond of crusts."—London Tit-Bits.

**A Conscientious Dog.**  
Jack's master was a painter, and Jack, being a lively and spirited little fellow, on two or three occasions tipped over a pail of paint in the course of his gambols.  
Whenever this happened his master called him up, gave him a lecture, and by way of impressing the matter on his mind, rubbed his nose in the paint—much to Jack's discomfort.  
One day, however, Jack was playing about the paint shop all alone. Suddenly he ran against a paint pail, and over it went.  
He looked sadly around for a moment, and when he perceived that his master was not there to punish him, he walked slowly up to the paint, plucked his nose into the hateful mess, and ran whimpering away.—Youth's Companion.

**Tommy Wasn't Cornered.**  
Tommy—When I am a man I am going to be a soldier.  
Mother—What and be killed by the enemy?  
Tommy—Oh, well, then I guess I'll be the enemy.—Yale Record.

WASHINGTON TIMES Top on sale to-day at the Palais Royal.



## FRENCH GIRLS' MODESTY

Quiet Dresses Differentiate Them from Married Women.

## MODES EXOTIC AND SIMPLE

Such Frivolities as a Rosette Under Each Ear Would Scandalize a French Girl—Paris Has No Matinee Girl—Enormous Rosettes on the Collar-band—Black Toilettes Depend on Careful Cutting.

Paris, Feb. 20.—Black toilettes look very distinguished when well cut. Ravishing gowns are made of thin materials, silk crepon or net or mousseline, and weighted down with jet ornaments that fall from the belt upon the skirt and glitter among the folds of the blouse. In place of the jet richer effects are made with mock emeralds or garnets set in passementerie. Ordinarily the bodice is trimmed only upon the front and the sleeves and back remain plain.

The astonishing garment composed of a rosette under each ear that first burst upon a dainty public at the Concours Hippique last year far from being dropped as eccentric has taken on unforeseen development, and the rosettes of last year are now made. Almost anything enormous may be placed on each side of the collar band; a bow of long loops that project back and forth; a rosette with ends

be seen the ideal attire of the French girl as it is in public.  
FRENCH GIRLS' DRESS PLAINLY.  
It is extremely simple. A wool dress untrimmed, a wide lace collar or a yoke of embroidered muslin ruffled round, or a plastron that was the mode for elders ten



FIGURE SKIRT AND COAT.

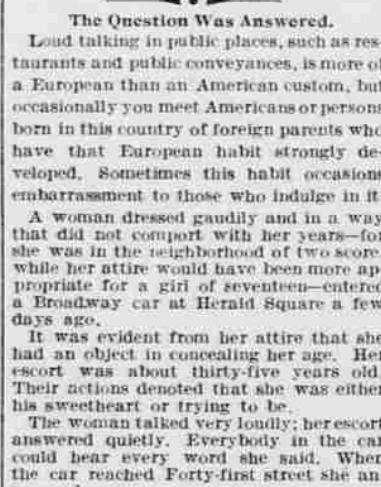
years ago, for not on any account may this young girl wear fashionable "bovities." Such frocks as a rosette under each ear would be a scandal on a French girl. But the curious thing about this dress is that there are replicas of it, two, three, five, no-



Gingham Gowns.

that fall over the bodice in front; a bunch of flowers nestled in a huge ruche, or a knot of white lace. But to tell the truth, these extravagant models are accepted only with modification by conservative women of taste.

**MATINEE GIRLS' DRESS.**  
Strictly speaking Paris has no matinee girl, none after the American conception. That combination of girlish beauty, chic dress, and respectability that in our country frequents the afternoon play to see John Drew or some other drawing-room hero make ideal love does not exist in France. And the ideal lover, according



to the number of girls in a family, the custom of dressing aunts alike being one of the French ways of effacing the individuality of the unmarried female. The effect is disagreeable; one may tolerate two on the ground of balance, but three or more grow into a nightmare after a little contemplation.

This is not at all the American idea of a matinee girl.

Notwithstanding here and there a gown is to be seen that the American school girl would find charming. The following was worn at the matinee at the opera. It is of blue silk; the skirt is laid over in two deep folds on each side the front breadth; the bodice is a blouse gathered at top and bottom, and down over each shoulder comes a strip of white guipure, insertion some four inches wide that instead of opening in the arm seam continues on over the sleeves. This lace, which forms a sort of long yoke, is bordered all round with a silk ruffle, with an effect extremely good. A white ribbon passes around the waist with a bow behind and no ends.

**THE QUESTION WAS ANSWERED.**  
Loud talking in public places, such as restaurants and public conveyances, is more of a European than an American custom, but occasionally you meet Americans or persons born in this country of foreign parents who have that European habit strongly developed. Sometimes this habit occasions embarrassment to those who indulge in it.

A woman dressed gaudily and in a way that did not comport with her years—for she was in the neighborhood of two score, while her attire would have been more appropriate for a girl of seventeen—entered a Broadway car at Herald Square a few days ago.

It was evident from her attire that she had an object in concealing her age. Her escort was about thirty-five years old. Their actions denoted that she was either his sweetheart or trying to be.

## OLD LADIES' FASHIONS.

Fabrics and Designs Suitable for Elderly Dames.

New York, March 3.—Brocade and gray hair have always seemed an imposing combination, and now that brocade is selected as the correct dress-up material for elderly women, dignity and staidness are likewise the fashion. Both are synonymous in the mind with rich rustling textures, and in point of quality, as well as design, the new brocades leave nothing to be desired.

In the black weaves, which are pronounced the best taste, the patterns are especially handsome.

Brocades, large and small, and raised with a high satin finish from a dull background, predominate over figures, but though somberness is the prescribed expression for years, it is not to be assumed that the woman who has eaten her cake and lost her roses must always advertise that mournful fact in gloomy black.

**BOTH STATELY AND GRACEFUL.**  
For her whose heart is still young, who for her last day will see the world still green—who even in her slim coffin perhaps will have some daily grave fixing to



A HOUSE GOWN.

mark her as a sweet dead coquette—for this adorable and much-maligned old gentleness—these are brocades whose black backgrounds bloom like flower gardens with bouquets in natural tints. These are exclusively for evening and high dress use, and when worn by slight figures, and contrasted with plain black satin, they make magnificent and becoming toilets.

A life model visiting gown of this gaily flowered sort, and that is just suited to the woman who grows old in a gracious tea rose fashion, in black and dull pink brocade.

The flowered skirt, which opens in front over a petticoat of black satin, is full and slightly trained and apparently entirely without stiffening. The bodice is in a short jacket cut with Louis XIV. lapels, a vest of black satin in folds repeating the V-shaped glimpse of the petticoat front.

The sleeves are the most modest only moderately large, and which form a sort of long yoke, bordered all round with a silk ruffle, with an effect extremely good. A white ribbon passes around the waist with a bow behind and no ends.

**FOR PLUMP GRANDMAMMAS.**  
Point of cut there is no absolute rule for the elderly brocade gown. Everything depends upon the figure for which it is intended, slenderness calling for one treat-



Matronly Frocks.

ment and a surplus of flesh another.

A black brocade dress for a little racy poly grandmamma is made with a rigid yoke toward a slim effect, the first stroke in this direction being made in the device of the material, which is patterned in minute flowered stripes. The bodice, a short basque shape with two tiny fan pleatings set in the tail back, is made to look small at the waist by narrow bands of glistening jet put in V-shape.

Thus outlined a vest of black crepe lisse made in close flat folds, and there are no revers to accentuate too plump shoulders. The mitten-leg sleeves are almost small and hang slick from the shoulders, emphasizing the up and down principal of the costume.

The plain skirt, the inevitable godet model, is only moderately wide and almost entirely without flare.

**STUDYING EFFECTS.**  
Brocade, one regrets to admit, tends always toward a fatal width giving, but if her best brocade is made with a wide design of the silk carefully chosen—big

## Lansburgh &amp; Bro.

## New Embroideries.

Our Spring Importations are here. Some artistic patterns amongst the lot. To get you better acquainted we will give some special offerings.

White, with Colored Embroidery, 1 to 10 in. wide. Worth 10c and 12 1/2c, for 8c

15c For 18c and 20c Irish Point Embroidery. Wide Margin.

37 1/2c For 50c quality Cambric Embroidery. Beautiful Patterns.

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50c For 45-in. Nainsook and Swiss Flouncing. Worth from 75c to 98c yd

Of course those coming early get the choicest.

## Lansburgh &amp; Bro.

420, 422, 424, 426 7th St.

Flowers, plaids and stiff figures avoided as the plague—no little grandmamma need look wider than she is long.

Sail and velvet are, like brocade, the right of the oldish woman, and they are likewise fashioned with a strong view toward showing off the quality of the material. The satin frock may have pinnings of the same or trimmings of narrow jet, but the velvet costume is always more splendid when depending mainly on the cut for effect.

Crepon gowns, which in black seem possible for all ages, when trimmed at all have only narrow, in-turning folds of the same.

Most commonly they are made severely plain, and when worn by wide-lawn over collars and cuffs of fine homed lawn are sometimes neat and effective accompaniments.

**CORRECT STUFFS AND STYLES.**  
In silk, gown grain and pinnings of these are much affected by the fashion. As the stuffs, as well as the others are in the best taste when made plainly. If the bit of lace at neck and wrists is too dear a luxury, white tulle at these points will add much to the tone of the black silk gown.

A black pean de soie dinner gown of es-tablished gracefulness as a vest in crossed bertha folds and wrist pleatings of white tulle.

The shape of the gown borders slightly on the princess, if being made all in one, and yet with a distinct bodice that has the plain back of the younger article and a skirt that is full on slightly below the waist line in the good old ways of '95.

The body opens in loose folds over the vest and the waist is outlined with a narrow belt of the pean de soie, that fastens simply in front with a square jet buckle.

**NINA FITCH.**

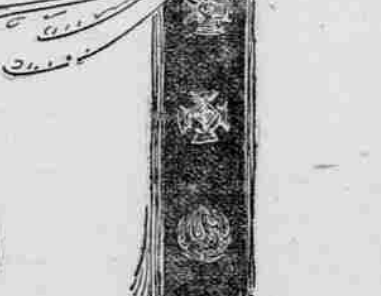
## Her Unpardonable Mistake.

She was a newcomer to the little middle-class club. Her husband was of their set, but he had married her in a distant city and there were rumors that she had been an actress or something else disgraceful.

Other ladies in the progressive circle club couldn't understand her ways and even their husbands were suspicious that she had not always moved in society so exalted. Finally she was caught red-handed, so to speak, and thereafter was ostracized by these snobs.

Her downfall as it was told to me by Capt. Adamson Perkins, whose house is filled with red plush furniture and \$6 etchings, and who is therefore generally respected on a street.

"I always thought she was a low-bred thing, but we had no proof until the last meeting of the club. Then she forgot her



Matronly Frocks.

self and spoke of the other ladies present as 'insults,' but I pointed the doorkeeper to so 'women.' My wife wanted to take it up and we concluded not to invite her or her husband to any more of our doings. It's rough on her husband, of course, but maybe it serves him right for marrying a woman without any refinement. What's that? 'Lady' has been worked to death and 'woman' is better form nowadays! Oh, go on, you're kiddin'. Nobody but a female who goes out blushing by the day is a woman. Why, our blushing girl would quit if we didn't speak of her as a lady.—Buffalo Express.

**Flea Badingage.**  
First Flea—I don't know how I am going to make a living.  
Second Flea—Have you tried it on a dog?  
—Detroit Tribune.

**So Like a Man.**  
The only time a man of experience takes his wife into his confidence is to tell her he is not making any money.—Aitchison Globe.

## PRIZE LETTER WRITING.

## Does Boarding-house Life Have an Injurious Effect on the Character of Young Men and Young Women?

[This letter is in receipt of several letters containing more than 100 words, the specified number. It must also be remembered that only a few of the hundreds of letters that received can be published, although all are entered in competition.—Ed.]

## LETTER NO. 131.

Yes, boarding-house life has a decidedly injurious effect upon the moral character of both sexes, for such a life is conducive to more lax morals, to an unnatural display, and to the too frequent acquaintance of thousands of doubtful character—frequently due to the lack of the restraining influence of home ties. Boarding-houses can never equal home cooking, and had food, badly cooked, means dyspepsia—which means a quarrelsome disposition—which means wrong-doing—perhaps murder.

The cheerful heart of a comfortable, congenial home is the greatest natural preventive of crime. The home fosters independence of spirit and ambition, and produces the best men and women in every sense of the word—morally, intellectually, and physically.

## WILLIAM A. HUNGERFORD.

## LETTER NO. 132.

Undoubtedly boarding-house life in general must be injurious to the many young people thrown promiscuously together without any special restraint. Too much liberty is bound to be deleterious to most unformed characters.

Now a mighty influence might be wielded by persons who keep these establishments were they not only to give a fair equivalent of what they receive in wholesome fare and comfortable lodging, but also to try and make it a home where each may find a special interest felt for them; thus kindly feelings would be nurtured between parties who too often antagonize, and a spirit of kindness and affection would be formed that would last through life. M. H. T. D.

## LETTER NO. 133.

The boarding-house as a character-builder is a monumental mistake. It stimulates selfishness, shiftness, dependence, idleness, and gossip. In life's vicissitudes it does not give the man whose "home" where his life is off. With boarding-house lack of restraint, his downward career begins when he is able "to do as he likes."

We build character with our to-days and yesterdays. We sow seeds and reap destiny. A boarder's ambition is bounded by four square walls, his time is wasted in a miserable thing in the world—acquired selfishness; current expenses swallow his earnings, and should misfortune overtake him he is on the highway from palace to poor house.

Home is the cornerstone of the universe. It fosters honesty, ability, responsibility, self-dependence, economy, energy, ambition, duty, and love. It is the fulcrum, completeness, and glorification of character—a safe pilot to guide ambitious boys safely across life's turbulent and unknown sea.

## CRICKET.

## LETTER NO. 134.

'Stuberled mine! No, indeed! I'm a hole my hair mo' high'r in a minute since I've bin lila' in dis bodin'-house den I could go home and eat 'rime' loaf.

Yeh't tawk about yer "home life," en all dat, fer I do bin dar, I mean to say.

Huh! Don't I member mairin' Cannel Fat's bigger, I'm a boy, Sam, six year 'as day in de morn' to Augus'—an' d'inn he mink seh promiser 'bout dat nice home—yeh he did! An' den didn't I wuk my lungs out fer dat no "count" trade, an' yeh say nery tief rob a po' ole man—'specially steal from 'im! De judge gin 'im tin yan'—en I let dat "hinky some" en kum b'ar.

I feel 'er de come, an' de come! I talks de be's Miss Ribbins, de milliner, one's she's so nice.

Say—sh! If you'll sell dis ostrich feller fer me fer a dollar, you'll keep a good 'er' of me.

## LETTER NO. 135.

No doubt the consensus of public opinion is that boarding-house life has an injurious effect on the character of young men and young women. It is most unfortunate, therefore, that so many young people have to live in boarding-houses.

The environment of boarding-house life may not be necessarily injurious, although likely to be, on account of the mixed character of the young people who are thrown together, and the fact that they are not under the same supervision as in the home.

There are, however, many boarding-houses where the influence is good, and where the young people are under the same supervision as in the home.

It is interesting to learn that "Julius Caesar" was the battle of Hastings, and that "the Romans were the first people who could speak." Southern travelers might give us information on the "Southern bubble."

The roll of our naval heroes is still increasing, for we now learn that "Shakespeare" became a French and Milton a Dutch admiral. Mussulmans, however, was not of course "the name given to French soldiers," nor does suffering mean "hunger," though sometimes it is not remotely connected with thirst.

There is something solemn in the statement that "Babe" had grave was made a pilgrim, and a false etymology possibly suggested that "querulans were men who saw to the guttered," and that "Boudinard" was so called "because it was to last till the Crack of Doom."

And lastly, here are the two most recent contributions of our national history. "Nelson lived in the reign of Victoria, and defeated the French under Blucher at Waterloo," and, again, "the battle of Trafalgar was fought at Waterloo, when Napoleon commanded the Prussians, and Nelson was shot for going on deck."

In geography, also, the answers are sometimes at variance with pre-conceived notions. It appears that "Derry is noted for roses, Sheffield for Sheffield pines, and Bolton for its abbey. Honolulu is a palace in the capital of Spain," and "Hedvyn is a large volcano in Scotland." A crater is "a straight line which is very hot," and the chief foods of India are "tea, coffee, rice, and raw milk, and a few people know what dykes are; it is this way."

"When a country is below the sea, dykes are big sticks to hold up the water. We are glad to know, on one authority, that 'the Albert Nyanza is so called because it was discovered by Prince Albert,' but it suggests painful thoughts to be informed that 'Livingstone went on exploring till his boots were quite worn out.' There is, however, a certain element of truth in the statement that 'Panama is noted for yellow mud, which sticks to the fingers of those who make it.'"

The English language itself is a fertile source of error. The masculine of goose is duck, and the feminine of horse is cow. The plural of lady is gentlemen, and the masculine of vixen is brute. Abstract nouns are "things you cannot see, such as gas and thunder," or "as one boy put it with a delicate vein of irony—"a thing you cannot feel, namely, conscience."

**The Young Doctor Ahead.**  
Joker—I suffer from cold feet at night.  
Dr. Glynn—Is your general health good?  
"Perfectly."  
"Good appetite?"  
"First rate."  
"Sleep under blankets?"  
"Yes."  
"Take plenty of outdoor exercise?"  
"Lots."  
"Very strange!"  
"The cold feet I suffer from are my wife's."  
"Ah! Get a divorce. Two dollars, please."  
—New York Weekly.

**Romance.**  
In the glowing day of dawn,  
When the lights are burning dim,  
I'm reminded that the gas man  
Said I owed a kiss to him.  
—Detroit Free Press.

## EMRICH

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## RILEY'S. WHARVES.

Foot 11th and 12th Sts. N. W.

## SOME SCHOOLBOY BLUNDERS.

New and Interesting Items About Julius Caesar, Napoleon, etc.

Many schoolmasters must have reminiscences of amusing blunders which have come under their notice, says Chama. Some of these are reserved for the examination, and the following specimens have been given up to the present writer in that capacity during the last twelve months. If candidates, men or boys, knew what a relief these little eccentricities are to an overworked examiner, they would certainly consider more of them in the future.

Of scriptural blunders there is no end, but they are hardly so numerous as history and history almost as wide a field. It is interesting to learn that "Julius Caesar won the battle of Hastings," and that "the Romans were the first people who could speak."

Southern travelers might give us information on the "Southern bubble." The roll of our naval heroes is still increasing, for we now learn that "Shakespeare" became a French and Milton a Dutch admiral.

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